



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME V

NEW YORK, MAY, 1910

NUMBER 5



NORTHEASTER

BY WINSLOW HOMER

THE GIFT OF MR. GEORGE A. HEARN

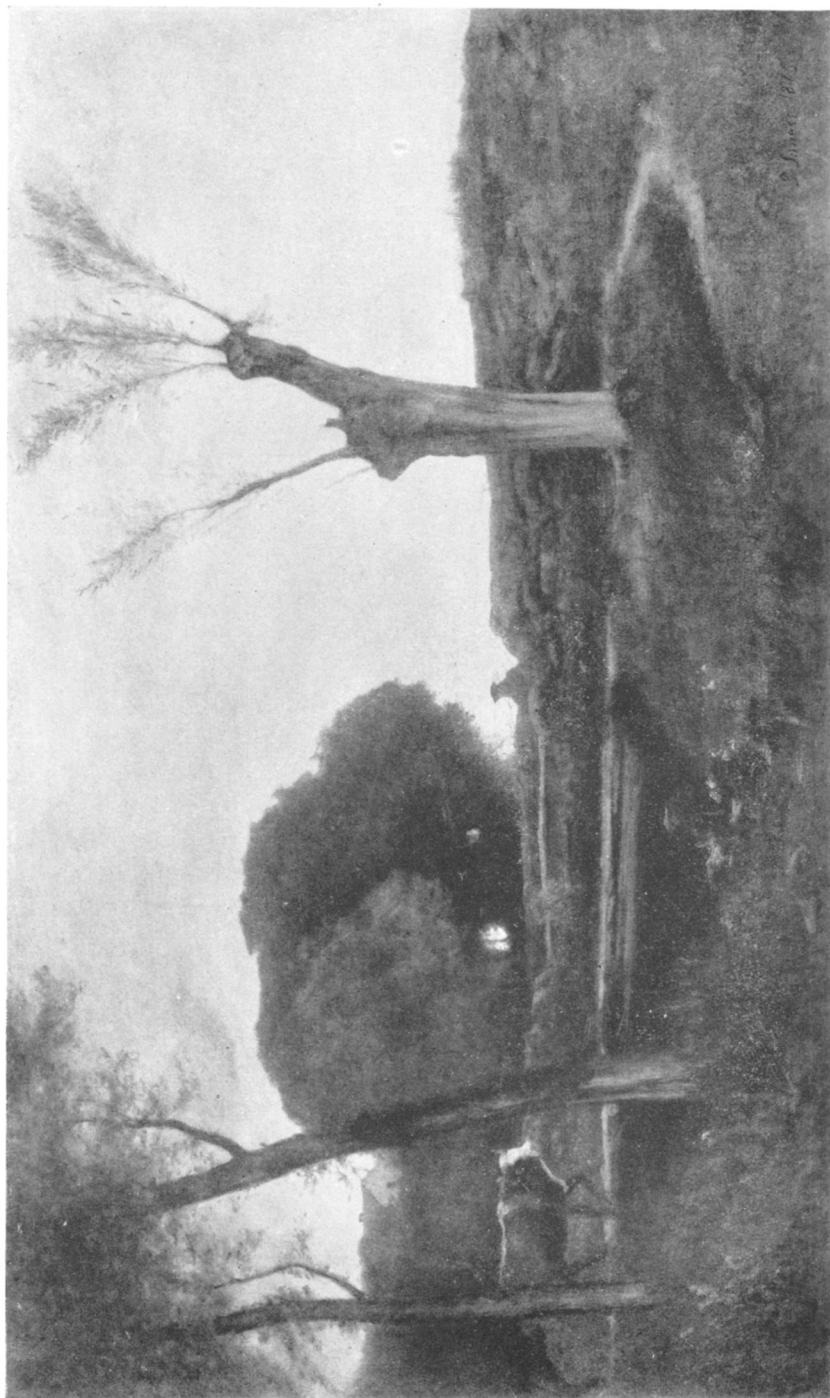
IN the spring of 1909 Mr. George A. Hearn offered to give to the Museum five pictures—"The Earl of Arundel and his Grandson," by Van Dyck; a "Landscape," by John Crome; "Mrs. Barnard," by Sir Joshua Reynolds; a "Landscape," by Cecil Lawson; and "Miss Baring," by Sir Thomas Lawrence, to take the place of six American paintings which were then the hanging in Gallery 15 so that only foreign works would be exhibited in that gallery. At the same time Mr. Hearn asked that, if his offer be accepted, the pictures displaced—"Peace and Plenty," by Inness, three landscapes by Wyant, "Indian Encampment," by

Blakelock, and "Sand Dunes," by Martin—be hung in Gallery 14, and he offered to add to the American pictures enough representative examples to fill the gallery. The gift was gratefully accepted by the Trustees, and provision was made to show elsewhere the paintings from the Dutch and Flemish schools which were exhibited in Gallery 14.

This has now been accomplished and Mr. Hearn, agreeably to his offer, has given the Van Dyck and the four English pictures named above, which have been placed on exhibition according to the donor's wish, and twelve American paintings, which, with the six works formerly hanging in Gallery 15, will inaugurate the new use of Gallery 14. The three adjacent galleries,



FORENOON IN THE ADIRONDACKS
BY ALEXANDER H. WYANT



EVENING, MEDFIELD
BY GEORGE INNESS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

13, 14, and 15, therefore will be used now for the exhibition of pictures given by Mr. Hearn or purchased out of the Hearn Fund. They testify most convincingly to Mr. Hearn's untiring generosity and also to his unceasing encouragement of American painters. The rapid growth and completeness of our collection of pictures by living Americans is due very largely to Mr. Hearn's munificence.

The list of pictures in the last gift is as follows:

Open Sea.....	Emil Carlsen
Quadroon.....	George Fuller
Spring.....	Lillian M. Genth
Northeaster.....	Winslow Homer
Evening, Medfield.....	George Inness
Louise.....	Alphonse Jongers
Gitana.....	John S. Sargent

Edith.....	J. J. Shannon
Moonrise.....	D. W. Tryon
Pleiades.....	Elihu Vedder
Harrower.....	Horatio Walker
Adirondacks.....	Alexander H. Wyant

On account of the lack of time before the BULLETIN goes to press, no detailed mention of these pictures can be made in this month's issue. It must suffice now to call attention to four famous works which of themselves make a most noteworthy collection. These are the magnificent "Northeaster," by Winslow Homer, considered by many to be his best work; "Forenoon in the Adirondacks," one of the most prominent among the works of Wyant and eagerly sought after by collectors, the Inness and the Fuller.



QUADROON
BY GEORGE FULLER

PERSIAN CARPETS

THE highest point in the development of Persian carpet weaving was reached, it is commonly admitted, in those productions having animals and human figures as decorative motives. These carpets are generally, but not quite accurately, called "hunting

carpets." Certain modern theorists look with disfavor upon the use of motives taken directly from nature, especially from animal life, as themes of pure decoration. It is true that in Europe the textile arts have often been arrested in their development because of a predilection at an early stage for naturalistic motives in imitation of paintings, and yet used purely as decora-